RECONCILING MUSIC AND TEXT: A CONDUCTOR'S CRITICAL EXAMINATION OF CONVENTIONAL APPROACHES TO ARTICUALATION IN EARLY CHORAL MUSIC

BY

JAMES ROBERT DAVIDSON

Submitted to the graduate degree program in the School of Music and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

_____
Chairperson Dr. Paul Tucker, DMA

_____
Dr. Mariana Farah, DMA

_____
Dr. David Alan Street, PhD

_____
Dr. Paul Laird, PhD

_____
Dr. Bozenna Pasik-Duncan, PhD

Date Defended: June 4, 2015

The Dissertation Committee for James Robert Davidson
certifies that this is the approved version of the following dissertation:

RECONCILING MUSIC AND TEXT: A CONDUCTOR'S CRITICAL EXAMINATION OF CONVENTIONAL APPROACHES TO ARTICUALATION IN EARLY CHORAL MUSIC

_____
Chairperson Dr. Paul Tucker, DMA

Date approved: June 4, 2015

Abstract

Choral music affords conductors the opportunity to interpret both music and text. While this marriage of words and music is the very essence of the choral art, it occasionally presents conductors with conflicting artistic cues. One of the most problematic, yet least frequently addressed, considerations is that of articulation. Within the realm of language, the term "articulation" is often associated with elocution, or speaking clearly, whereas musicians define articulation as the manner in which a note is attacked, sustained, and released. The focus of this paper will be to examine the interplay of text and music in determining articulation in early choral works. Rather than dogmatically privileging text or notation as the guide to articulation, I examine how both have occupied dominant roles at various times throughout the Renaissance and Baroque eras. In the latter half of this paper, I present an approach to making interpretive decisions regarding articulation in early choral music. I also discuss how insightful score study and editorial markings can aid performers in elucidating the relationship between text and music, providing practical examples of my own annotated scores. I also briefly address rehearsal techniques and conducting practices that may prove beneficial in achieving the desired articulation from an ensemble. Finally, using a small selection of works from the post-baroque choral repertoire, I demonstrate how the conducting and performance principles established in this paper can be applied more broadly to choral works from any style period.

Acknowledgement

I wish to thank Dr. Paul Tucker for his guidance and friendship throughout the past three years of study at the University of Kansas School of Music. I especially appreciate the opportunity to study both choral and orchestral conducting under his guidance, and I attribute the inspiration for the topic of this document largely to the numerous discussions the two of us have enjoyed regarding the relationship of music and text. I am grateful for his open-mindedness; rather than imposing his viewpoints, he has encouraged me to constantly question why I hold my own, and to continually be on the lookout for more effective approaches.

I would also like to thank Dr. Mariana Farah for her leadership and support throughout my degree program. The depth of her knowledge of choral repertoire has been of particular benefit in preparing this document. I would also like to thank Dr. Paul Laird not only for imparting a wealth of knowledge regarding Baroque performance practices over the past three years, but also for affording me the opportunity to perform many early works with the Instrumental Collegium Musicum, both from the keyboard and from the podium in collaboration with the Vocal Collegium. Additionally, I would like to thank Dr. David Alan Street for challenging me to think about music through new frameworks, and providing guidance and mentorship throughout my time at the University of Kansas. I have the deepest respect for his aptitude to teach at the highest, most esoteric levels while maintaining the ability and patience to simplify the most basic concepts for beginning students. I would be remiss not to thank Dr. Bozenna Pasik-Duncan for her service as my "outside member" on my doctoral committee. Her

knowledge and enjoyment of music is refreshing, and it has been a pleasure to work with her on this project.

I want to extend a special note of gratitude to the singers of the University of Kansas Vocal Collegium Musicum. It has been a pleasure to serve as your conductor, and I am thankful for your time effort spent in rehearsal preparing the works referenced in this document. Your willingness to explore the repertoire at such a detailed level, and to execute these nuances in performance is impressive and greatly appreciated.

And finally, and most importantly, I wish to thank my wife Amelia. Her support and encouragement has made the past three years possible. Not only am I grateful for her musicianship that allowed her to lead rehearsals in my absence and to assist with repertoire selection, but also for her scholarship. She is always challenging me academically and providing an exceptionally high standard for me to compete against. I am the musician, scholar, and man that I am today because I have had her at my side, and for that I am eternally grateful.

Table of Contents

Foreword

Over the course of the previous four decades, music studies, like the humanities at large, has undergone a philosophical shift, adopting an interdisciplinary perspective concerning theory and criticism. As Alistair Williams wrote in his 2001 book *Constructing Musicology*, "theory is now an area in itself…ideas that became theory are ideas that have application beyond the specific domain in which they were formulated."[1] Literary theory is one such domain that has been liberally applied to the study of music. It is in this critical sphere that I wish to begin my examination of articulation.

The term "articulation" has a number of possible meanings, of which a few are musical, and many are not. For non-musicians, articulation likely calls to mind elocution, whereas for instrumentalists, it is typically thought of as the manner in which one attacks, sustains, and releases a note. In choral music, the conductor is often faced with the conundrum of negotiating conflicting notational and linguistic cues for articulation. In this way "articulation" may be thought of as a complex word, to borrow a term from literary studies. This term, first coined by William Empson, is described by J. Hillis Miller as "the crossroads of fundamentally incongruous meanings" that may be "revealed--unrolled or unfurled, so to speak—by narrative disjunctions that can never be brought back to unity."[2] This seems an apt description for a word that has caused such an interpretive divide, pitting those choral conductors who follow purely textual cues against those who rely strictly on notation for the determination of articulation.

---

[1] Alastair Williams, *Constructing Musicology* (Burlington: Ashgate, 2001), vii.

[2] J. Hillis Miller, "Narrative," in *Critical Terms for Literary Study,* ed. Frank Lentricchia and Thomas McLaughlin (Chicago: Chicago University Press, 1995), 77.

To further complicate matters, there is a long tradition among conductors of conflating articulation with diction. In his 1924 treatise, *Articulation in Singing: A Manual for Student and Teacher,* George Henschel, the legendary baritone, conductor, and close friend of Johannes Brahms, defines articulation as "distinct pronunciation."[3] While the words "articulation," "diction," and "pronunciation" are indeed closely related concepts, the use of these terms interchangeably within the realm of choral music has proven especially problematic.

On the other side of the aisle, there has been a great deal of scholarship suggesting that choral music should be approached from a strictly instrumental point of view; much of this is an outgrowth of the "historically informed" performance (HIP) movement of the latter half of the twentieth century. As Robert Garretson writes:

> The Baroque period marked the first time in history that instrumental music assumed an equal position with vocal music. The spirit of the times prompted the development of new instruments and improvements in the old. The new status of instrumental music has caused certain people to say that some [choral] music was conceived instrumentally rather than vocally.[4]

This point of view is by no means unique to modern HIP practitioners. In the 1950s, Greek musicologist Thrasybulus Georgiades made the sweeping generalization that "vocal music is correctly performed only when it is presented as if it were instrumental music, i.e., in accordance with its purely instrumental-motivic structure."[5] Those

---

[3] George Henschel, *Articulation in Singing: A Manual for Student and Teacher* (Cincinnati: John Church Co., 1926), 4.

[4] Robert Garretson, *Choral Music: History, Style, and Performance Practice* (Englewood Cliffs: Prentice Hall, 1993), 70.

[5] Thrasybulos G. Georgiades, *Musik und Sprache (Verständliche Wissenschaft* 50), (Berlin: Springer, 1954), 84 – 85, quoted in Karl Hochreither, *Performance Practice of the Instrumental-Vocal Works of Johann Sebastian Bach,* trans. Melvin Unger (Lanham: Scarecrow Press, 2002), 149.

approaching articulation from this point of view diminish (if not completely eschew) the influence of the text, relying instead on purely notational phenomena such as note grouping, metrical hierarchy, and the influence of dance.

In the following pages, I will examine the merits of both sides of the music/text debate in determining articulation in choral music of the mid-sixteenth through early-eighteenth centuries. I will survey representative scholars, composers, and works. Rather than dogmatically siding with one camp or the other--as many conductors and scholars have done, championing the "primacy" of either music or text--I will, instead, attempt to reconcile the two through dialectical lines of inquiry. In doing so, I will aim to expose the fallacy of primacy, while elucidating a pragmatic and flexible approach to making interpretive decisions pertaining to articulation in early choral music.

The latter portion of this document will be didactic in nature, presenting conductors with specific musical examples from the early choral repertoire, describing the rationale for my recommended articulations, and suggesting methods of score preparation, rehearsal techniques, and conducting methods capable of influencing choral articulation in the desired manner. I shall conclude by briefly discussing how this approach to articulation can be applied to post-Baroque choral works as well.

Part I: Text vs. Music

The Case for Text

To risk stating the obvious, it is the union of text with music that is the very essence of choral literature. As Henschel put it, "the chief aim of singing *as an art* is to interpret poetry wedded to music."[6] It is hard to imagine that Henschel's syntax is arbitrary; it is the *poetry* that is to be interpreted, not the *music*. Lest there be any misunderstanding, Henschel emphasizes that "to interpret a poem by reciting or singing is *to make clear its meaning* and you cannot do that without making clear the meaning of every sentence (and, in that sentence, every word), *at the moment of singing or reciting.*"[7] With this assertion in mind, it is easy to understand why many conductors, composers, and choristers throughout history have championed the primacy of the text in choral music. After all, the ability to transmit text is the most significant trait that separates the chorus from the orchestra.

At first, it may seem obvious to concede that text should occupy the preeminent status in choral works of the Renaissance and earlier, given that notated, purely instrumental music did not rise to the same prominence as vocal music until the seventeenth century. (Granted, choral-instrumental collaboration existed prior to this time, but it typically manifested in the form of *colla parte* doublings of the vocal lines.) However, the *degree* to which one should privilege the text in this repertoire remains a topic of debate among many choral conductors. In determining the most appropriate way to align oneself in this deliberation, I think it best to observe some representative compositional approaches used during this period, and to note how these techniques may

---

[6]Henschel, *Articulation in Singing*, 3.
[7] Ibid., 4

suggest where the composers themselves likely fell along this continuum. In order to establish manageable parameters for the remainder of this discussion, it is not necessary to attempt a strictly chronological progression, but rather to begin by first presenting examples from the repertoire that exhibit the most overt influences of text.

Near the end of the sixteenth century a group of French poets, perhaps the most influential of whom was Jean-Antoine de Baïf, developed a style known as *vers mesurés à l'antique.* Baïf and his cohorts sought to revive poetic meters from Greek and Latin poets, but in French, by arranging stressed and unstressed syllables accordingly. Composers such as Guillaume Costeley and Claude Le Jeune soon began setting these *vers mesurés* to music. In keeping with the poetic ideals set forth by Baïf, the composers assigned a half note to the stressed syllables and a quarter note to the unaccented syllables (or the melismatic equivalents thereof), exploiting agogic stress. This new style of composition came to be known as *musique mesurée.* In Figure 1, one can observe this largely homophonic style in an excerpt from Le Jeune's chanson "*La belle gloire, le bel honneur*," published in 1603.

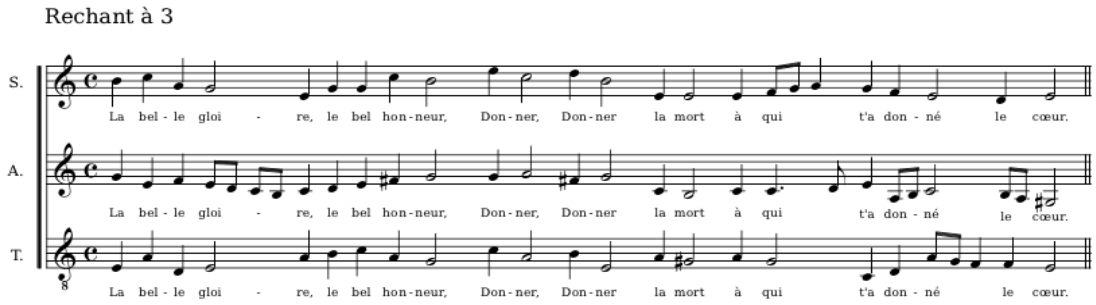

Figure 1: Claude Le Jeune, *La belle gloire, le bel honneur,* Rechant à 3 (complete).[8]

[8] All figures included in this paper have been retrieved form the Choral Public Domain Library: www.cpdl.org

While *musique mesurée* is strictly a French construct, some contemporaneous composers of other nationalities adopted strikingly similar approaches to text setting. In his 1597 treatise *A Plaine and Easie Introduction to Practical Musicke,* English composer Thomas Morley wrote: "We must also have a care so to applie the notes to the wordes as in singing there be no barbarisme committed; that is that we cause no syllable that is by nature short, to be expressed by many notes, or one long note, nor so long a syllable to be expressed with a short note."[9]

When approaching music of these genres, the natural stress of the text seems the most appropriate place from which to derive decisions regarding articulation. However, not all music from the Renaissance era was constructed in such a straightforward, formulaic manner. The Italianate style of the high Renaissance, as exemplified by Giovanni Pierluigi da Palestrina and Tomás Luis de Victoria, often employed more melismatic treatments of text by comparison. In spite of this commitment to polyphony, care seems to have been taken to assign the bulk of the melismatic passages to the accented syllables. Furthermore, Palestrina, in his 1584 Psalm 42 motet *Sicut cervus*, takes an approach that is not entirely dissimilar to Le Jeune's and Morley's. The composer presents the initial iterations of the text in an almost exclusively syllabic manner with the accented syllables receiving the longest durations (see Figure 2 below). This would suggest that Palestrina most likely composed the melodic and rhythmic line in service of the natural inflection of the text.

[9] Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke*, (Warwick Square: Oxford University Press, 1937), 178.

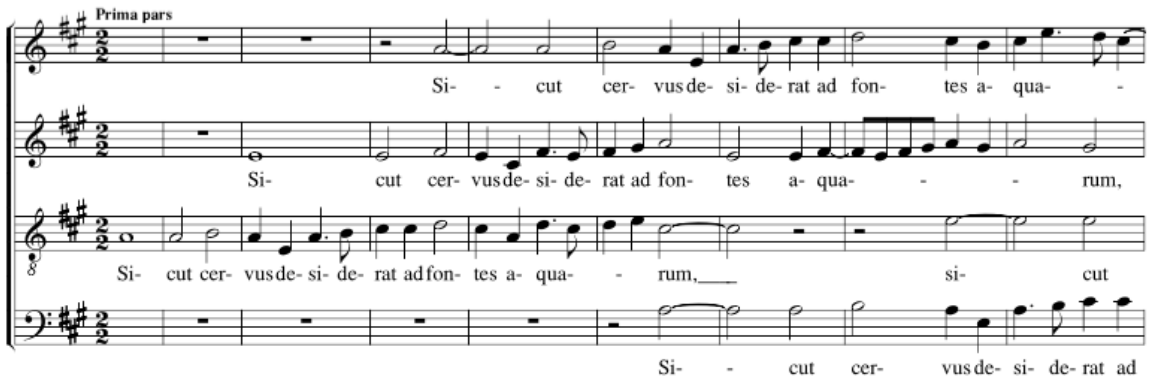

Figure 2: Giovanni Pierluigi da Palestrina, *Sicut cervus,* mm. 1 – 9.

While much has been made, apocryphally, of Palestrina's text setting and the fate of sixteenth-century polyphony (especially with regard to his 1567 *Missa Papae Marcelli*) one must not dismiss the notion that some relationship between the Council of Trent's edicts and Palestrina's compositional style is possible (albeit, it is much too far a leap to imply that it is a *causal* relationship). The 1562 *Canon on Music to be Used in the Mass* states, "the whole plan of singing in musical modes should be constituted not to give empty pleasure to the ear, but in a way that the words be understood by all, and thus the hearts of the listeners be drawn to desire of heavenly harmonies, in the contemplation of the joys of the blessed."[10] Evidence suggests that the pope himself felt strongly in this regard, as shown in the diary of Angelo Massarelli, secretary of The Council of Trent:

> Accordingly, the Pope himself, having summoned his singers around him, enjoined on them, that whatever was performed on these holy days in which the mysteries of the Passion and death of Christ were celebrated, should be sung with properly modulated voices, and should be sung in such a way that everything could be properly heard and understood.[11]

---

[10] Translated in Gustave Resse, *Music in the Renaissance* (New York: Dent, 1954), 449.

[11] Lewis Lockwood, *Palestrina Pope Marcellus Mass: An Authoritative Score, Backgrounds and Sources, History and Analysis, Views and Comments* (New York: Norton, 1975), 18.

With the unequivocal influence of the Vatican on Italian composers of sacred music in the mid- to late-sixteenth century, it might prove useful to approach our interpretations thereof with the same decrees in mind. Above all else, the text must be clearly articulated.

Within the secular realm, the madrigal poses an interesting case study for the relationship between text and notation. Given the genre's strong ties to humanist poetry in the Petrarchian tradition, one may assume that the primacy would lie clearly with text. The very term "madrigalism" describes word-painting, the compositional technique of musically signifying the meaning of a word. However, it is the salience of the signifier/signified relationships in this genre that, perhaps paradoxically, places the madrigal centrally on the music/text continuum. The conventionality of certain musical-rhetorical gestures, such as the "sigh motif," for example, creates reciprocity in the signifier/signified relationship between music and words. That is to say, that the descending half step *figure* represents the word "sighing" to the same degree that the *word* "sighing," can call to mind the musical gesture. For the purposes of this discussion, it is this *neutrality* of the correspondence between music and words evinced by the madrigal genre that places it on the middle ground, an issue to which I will return later.

The Case for Music

As considered above, the argument for the primacy of music or text can be framed as a question of semiotics. Those who favor text assert that the music is merely representing the lyrics. In his 1871 essay "On Music and Words" the young Friedrich Nietzsche presents his rebuttal to such a viewpoint:

> Imagine, after all preconditions, what an undertaking it must be to write music for a poem, that is, to wish to illustrate a poem by means of music, in order to secure a conceptual language for music in this way. What an inverted world! An undertaking that strikes one as if a son desired to beget his father! Music can generate images that will always be mere schemata, as it were examples of its real universal content. But how should the image, the representation, be capable of generating music? Not to speak of the notion that the concept or, as it has been said, the "poetical idea" should be capable of doing this! While it is certain that a bridge leads from the mysterious castle of the musician into the free country of images—and the lyrical poet walks across it—it is impossible to proceed in the opposite direction, although there are said to be some people who have the delusion that they have done this.[12]

While some might argue that this is merely a thinly veiled criticism of Wagner, it is worth noting that this fragment predates *Nietzsche contra Wagner* by 24 years. As a young man Nietzsche was an admirer of Wagner, so perhaps his writing has broader implications. This view seems substantiated in a later passage:

> One should not try to refute this by pointing to composers who write music for extant lyrical poems, for we shall have to insist after all we have said that the relation of lyrical poems to such compositions must at any rate be very different from that of a father to his child…. Take for example, the feelings of love, fear, and hope: directly, music cannot do a thing with them because each of these feelings is permeated by and saturated with representations. Yet these feelings can serve to symbolize the music, which is what the lyric poet does when he translates this realm of the "will," which cannot be approached by means of concepts and images and yet is the real content and subject of music, into the metaphorical world of feelings.[13]

If one is able to look past the latent nineteenth-century Schopenhauerian dogma, it might prove interesting to project this view of the primacy of music over text backward onto music after the turn of the seventeenth century.

---

[12] Friedrich Nietzsche, "On Music and Words" translated by Walter Kauffman, in Carl Dahlhaus, *Between Romanticism and Modernism: Four Studies in the Music of the Later Nineteenth Century* translated by Mary Whittall (Berkeley: University of California Press, 1980), 109.

[13] Ibid., 111.

Chronologically speaking, our discussion of the madrigal has to this point served as the primary secular (and typically more innovative) counterpart of contemporarneous sacred choral genres such as the motet. However, early in the seventeenth century the solo madrigal came to prominence, beginning a line of progression that would lead to the development of opera. Coinciding with this shift was the increased eminence of instrumental music. No longer were instruments relegated only to *colla parte* doublings or modest continuo functions. As Garretson aptly points out, "the spirit of the times prompted the development of new instruments and improvements in the old. The new status of instrumental music has caused certain people to say that some [choral] music was conceived instrumentally rather than vocally…although the text gave birth to the musical idea, it was the music itself that ultimately reigned supreme."[14] While this viewpoint employs the metaphor of progeny oppositely to Nietzsche, it results in a similar assertion: from the Baroque forward, music supplants text as the primary vehicle for expressing meaning in vocal music.

Another significant development of the seventeenth century was the advent of the barline. According to James Thurmond, this came into being partly as a result of the regularly repeating thesis/arsis groupings in Baroque dance, and also as an aid to reading the more advanced contrapuntal works that had emerged.[15] While his explanation of the genesis of the barline is perhaps a bit over-simplified, nevertheless the influence of Baroque dance on the instrumental music of the period is well documented, and, as I will discuss later, Thurmond's over-arching theory of note-grouping can prove remarkably

---

[14] Garretson, *Choral Music*, 70.

[15] James Thurmond, *Note Grouping: A Method for Achieving Expression and Style in Musical Performance* (Galesville: Meredith Music Publications, 1991), 31 – 32.

useful as an analytical tool for determining how one chooses to articulate this style of music.

For those who suggest that the choral literature from this era is best viewed through an instrumental lens, the principles of metrical stress and note grouping seem to be at the forefront of their rationale. Rather than relying on the syllabic stress of the textual underlay, some argue that strong and weak beats were influenced strictly by their position in relation to the *tactus* (and later in the century, to the metrical downbeat). This line of thinking is often followed by the assertion that most Baroque music was heavily influenced by dance. Strong beats equated to the most-active gestures while weak beats were often associated with subtler motions.[16] While this seems like an obvious association, the degree to which the strong beats received accent as an impetus for movement, and the weak beats were negated, created a pronounced disparity of strong and weak motion in music composed for dance.

Johann Sebastian Bach wrote hundreds of works titled as specific dances (and surely countless more that are no longer extant). The two volumes of Bach's *Clavier-Übung* alone contain 40 dances for keyboard. According to Meredith Little and Natalie Jenne, co-authors of *Dance and the Music of J.S. Bach,* "scholars agree that the Partitas illustrate Bach's complete mastery of the technical and structural features of Baroque dance music, as well as his consummate genius in bringing Baroque musical forms to a profound degree of expressiveness."[17] Given Bach's enormous output of dances, it is no surprise that scholars and conductors tend to insist that dance heavily influenced many other genres in which the composer was working.

---

[16] Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach* (Bloomington: Indiana University Press, 1991), 16.

[17] Ibid., ix.

While the rhythmic hierarchy inherent in Baroque dance meters presents a rather convincing argument for allowing musical notation to supersede text, it is not the only rationale set forth by proponents of this approach. Additionally, conductors often cite numerous treatises referencing approaches to instrumental performance practices as being influential upon their interpretive decisions regarding choral articulation. Johann Joachim Quantz's treatise *On Playing the Flute* contains multiple references to the connection between vocal and instrumental technique. While the work was written in 1752, it gives information on previously established performance practices. One of the more interesting excerpts (from a choral conductor's point of view) reads, "each instrumentalist must strive to execute that which is cantabile as a good singer executes it. The singer, on the other hand, must try in lively pieces to achieve the fire of good instrumentalists, as much as the voice is capable of it. These, then, are the universal rules of good execution in singing and playing in general."[18] While the degree to which conductors should adopt instrumental influences in the execution of choral music is debatable, and will be discussed more fully later, it is important to acknowledge that at the very least, there existed a significant, well-documented influence of instrumental practices on vocal music and vice versa.

While dance music represents a significant portion of Bach's output, perhaps one of the most influential instrumental genres on Baroque choral practice was the fugue. Contrapuntal writing of the late-seventeenth and early-eighteenth centuries permeated instrumental and choral music alike. It is possibly in this style more than any other that one can present a convincing argument for approaching choral music and instrumental

---

[18] Johann Joachim Quantz, *On Playing the Flute* translated by Edward R. Reilly (New York: The Free Press, 1966), 127.

music in similar fashions. Take for example, the second movement of Bach's choral motet *Jesu, meine Freude,* BWV 227. As shown in Figure 3a, beginning in measure 36 Bach sets the text "die nicht nach dem Fleische wandeln" (wander not after the flesh) with elaborate, contrapuntal treatments of the word "wandeln" (wander).

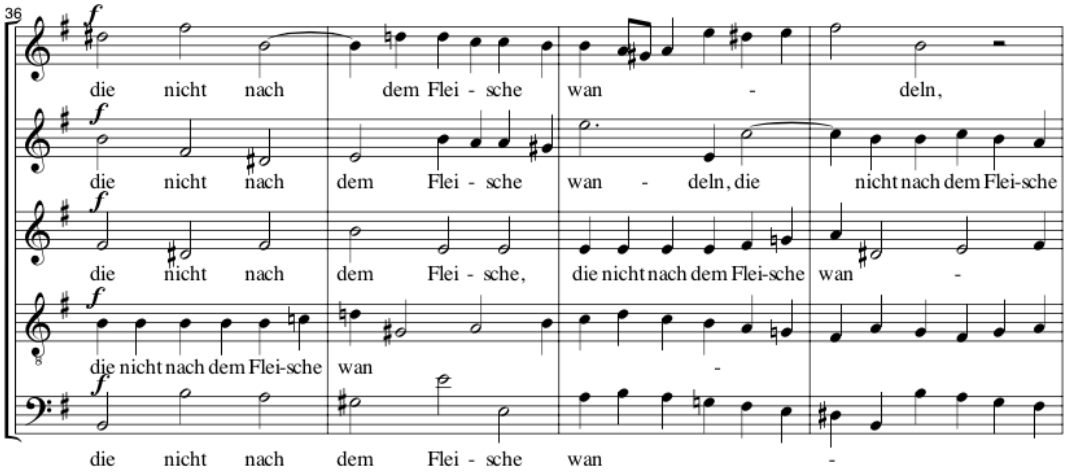

Figure 3a: Johann Sebastian Bach, Motet: *Jesu, meine Freude*, Mvt. 2, mm. 36 – 39.

We see a similarly polyphonic treatment beginning in measure 74 of the text "es ist nun nichts Verdammliches an denen die in Christo Jesu sind" (there is now no condemnation to those who are in Christ Jesus) (Figure 3b).

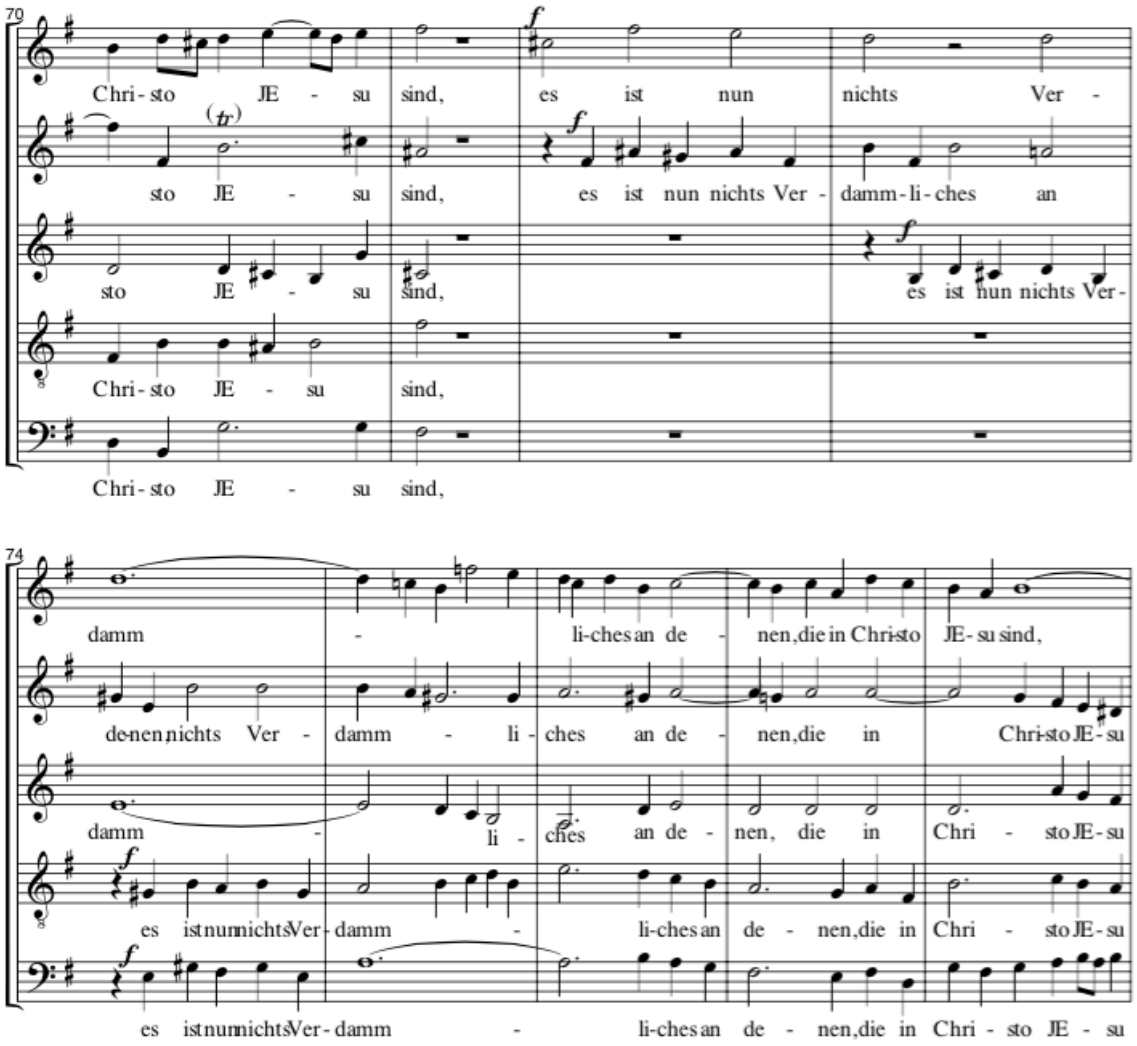

Figure 3b: Johann Sebastian Bach, Motet: *Jesu, meine Freude*, mm. 70 – 78.

It would seem foolish to assume that each note of the melismatic passages should be articulated equally, simply because the syllable of the word has not changed. Clearly one must adopt an instrumentalist's approach to grouping the notes for phrasing and articulation purposes.

The prominence of the Baroque dances, the shift from a mensural *tactus* to more-regular hierarchical meters, and the development of instrumental genres such as the fugue all influenced shifting the supremacy from text to musical notation throughout the course

of the seventeenth century. However, the question remains: to what degree does this dominance assert itself in decisions regarding choral articulation? Should the text be relegated to a wholly submissive role, or is there a way to account for both textual and notational influences in determining articulation?

Reconciliation

"Beauty is not a product of opposing forces, which neutralize each other, but of vector forces, which combine."[19] These words, by the twentieth-century-American composer/critic Virgil Thomson, remind us that the art of combining music and words cannot possibly be an entirely one-sided affair. While many composers, conductors, and critics have staunchly lobbied for the primacy of either text or music for informing articulation, the fact of the matter remains that dogmatic allegiance to one with total disregard for the other falls short of the standard of artistic performance. Or as Thomson might suggest, it simply lacks beauty. This is not to say that throughout the course of music history the balance of power has not shifted to and fro; that is a given. However, I contend that the concept of "primacy" is a fallacy. One must not approach the topic of articulation with an agenda. A conductor should exercise a healthy dose of caution to prevent "historically informed" from becoming historically *demanded*. As Donald Jay Grout fittingly put it, "Historical Musicology, like Original Sin, has given everybody a bad conscience: we worry about historical authenticity in the performance of old music, which is to say that we fear lest we interpret the notation in accordance with the wrong

[19] Virgil Thompson, *Music with Words: A Composer's View* (New Haven: Yale University Press, 1989), 14.

tradition."[20] It is misguided to claim that one can recreate an "authentic" performance of historical music.[21] There are countless other considerations that must influence modern performances of this choral music, including venue, acoustic, size of the group, accompanimental forces, etc. Even if all of these factors are faithfully accounted for, there is simply no way to recreate the original reception conditions. Twenty-first century audiences simply cannot un-hear the last two centuries of music.

That being said, in the following section I shall attempt to provide practical guidance for choral conductors who wish to wrestle with the question of articulation in music of the Renaissance and Baroque. At the risk of being labeled a pragmatist, I will employ both textual *and* notational influences in deciding how best to approach choral articulation in selected works. In doing so, I will present specific suggestions for score preparation, rehearsal techniques, and conducting practices.

---

[20] Donald Jay Grout, "On Historical Authenticity in the Performance of Old Music," in *Essays on Music in Honor of Archibald Thompson Davison* edited by the Harvard University Department of Music (Cambridge: Harvard University Press, 1957), 342 – 343.

[21] Richard Taruskin was one of the earliest, and perhaps most outspoken critics of "authenticity," as evidenced in multiple articles from the 1980s, including: "On Letting the Music Speak for Itself: Some Reflections on Musicology and Performance," *Journal of Musicology* 1, no. 3 (1982), 338 – 349; "The Authenticity Movement Can Become a Positivistic Purgatory, Literalistic and Dehumanizing," *Early Music* 12, no. 1 (1984), 3 – 12; and "The Pastness of the Present and the Presence of the Past," in *Authenticity in Early Music*, ed. Nicholas Kenyon (Oxford: Oxford University Press, 1988), 137 – 210 (later republished in the author's own book *Text and Act: Essays on Music and Performance* (Oxford: Oxford University Press, 1995), 90 – 154.

Part II: A Didactic Discussion of Choral Articulation

Before presenting an approach to choral articulation, it is necessary to establish some general principles. These can be applied not only to historical choral music from the sixteenth through eighteenth centuries, but also more broadly to choral music from nearly any other period or genre. First and foremost, one must account for both the notational and textual cues for articulation given in the music. While an informed conductor should allow his or her knowledge of historical conventions to privilege text or music slightly, one must never entirely neglect either. Secondly, one must account for the acoustical qualities of the performance venue and the size of the performing group. Programming and rehearsing with the performance space in mind will significantly temper the amount of last-minute adjustments to articulation required by the conductor and singers. Lastly, unless the score specifically indicates otherwise, one must strive to unify articulation among the voices and any accompanying instruments. This holds especially true for works with *colla parte* doublings. With these overarching principles in mind, I will now present an evidence-based approach to choral articulation, examining specific works from the sixteenth through eighteenth centuries as case studies.

Score Preparation

It would be quite difficult to find a conductor who does not liberally marks his or her personal scores prior to rehearsal. However, far fewer prepare the scores for their singers prior to distribution. I by no means intend to recuse the singers from their responsibility to annotate their scores during the rehearsal process. However, there are a number of instances where preliminary markings can prove invaluable. For example, a

number of contemporary editions of Renaissance choral works are set with modern barlines. As discussed above, our present-day conception of metrical hierarchy can play havoc with the intended phrasing and note groupings of the Renaissance. Many editors (especially those submitting to the Choral Pubic Domain Library) tend to set a majority of Renaissance works *alla breve*. While the 2/2 time signature seems a likely candidate to best replicate the mensural *tactus*, too often modern singers cannot divorce themselves from their now-nearly innate hierarchical metrical sensibilities. These often cause singers to impose awkward accents and unnecessary stresses onto the musical line.

Take for example Thomas Weelkes's English madrigal *Hark, All Ye Lovely Saints* as seen in Figure 4. Upon first glance, once notices how homophonic texture dominates the verses, whereas the "fa-la-la-la-la" refrain is contrapuntal. My initial assumption would be that the articulation of the verses is more influenced by the text, whereas the refrain could perhaps be approached more instrumentally. Looking next at notation, I notice that two consecutive half note/quarter note combinations follow the initial anacrusis. (It is at this point we notice the first distortion inflicted by the barline. The second of the long-short pairs is tied across the barline, somewhat obscuring this repetition of rhythm.) Perhaps even more egregious is the fact that a tied-over note lands on a downbeat. At this point, I deduce that it is highly unlikely that this section of the piece is actually intended to be *alla breve*. How, then, should the verse be articulated?

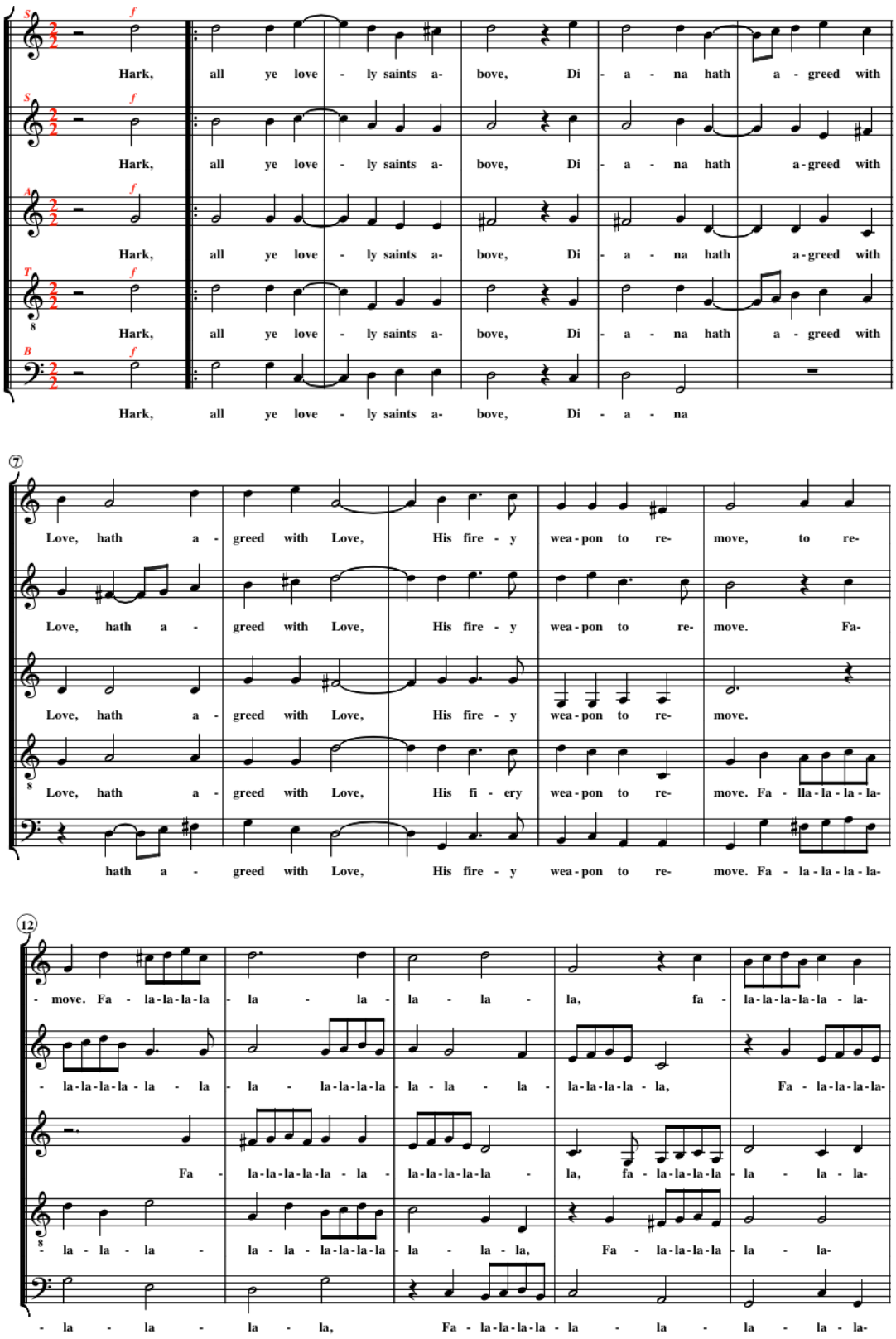

Figure 4: Thomas Weekles, *Hark, All Ye Lovely Saints*, mm. 1 – 16.

In determining the best solution, I find myself employing two seemingly contrary methods in tandem: James Thumond's note-grouping, and what Virgil Thomson refers to as word-grouping. According to Thomson "you cannot with impunity change the tonic accents of English words or word-groups, because if you do you change the meaning."[22] Following Thurmond's theory, the anacrusis, set with the word "hark," should be an arsis (or upbeat) toward the thesis of the next downbeat. This would make "all" the stronger of the two half notes. The fact that there is punctuation (a comma) separating the first two words lends further credence to the treatment of the initial half note as an anacrusis. Thus, I have determined that "all" is *indeed* the initial downbeat. In order to determine where the next thesis occurs, the same method is applied. The consecutive half-note/quarter-note figures present a strong case that we could be in triple meter. Upon review of the word-grouping, we notice the stronger of the two syllables of "love-ly" coinciding with the stronger agogic stress of the half note. All signs thus far point to a possible 3/4 meter. However the next word-group "saints above" causes a problem. The note-grouping quarter note/quarter note/half note is rather ambiguous with regard to thesis and arsis. In a vacuum, one might assume that the two quarter notes could be a pick-up figure to the half note in the new bar. However, that would place a strong feeling of thesis on the final syllable of the phrase. Textually speaking, "saints" is the subject of the sentence, and seems to be the most important word thus far. By placing the thesis on "saints," I not only emphasize an important word, but also retain the sense of three…or do I? The half-note duration on the second half of "a-bove" seems to destroy the sense of 3/4 by carrying over into the space that the next thesis should occupy. To further complicate the matter, a quarter rest follows, and then what appears to be a clear pick-up

[22] Thomson, *Music with Words,* 8.

quarter note to a new measure occurs on the first syllable of "Di-a-na." Applying the principles of note-grouping *and* word-grouping together to this portion of the text reveals a solution that neither one alone could render. Accenting "saints" as the most important word of the group and negating the first syllable of "a-bove" because it is the weaker of the two causes the second half of "a-bove" to have a sense of thesis, albeit to a lesser degree than the initial "saints." The following quarter rest is weaker yet, and the pickup to the new figure is, by Thumond's rule, also an arsis. This renders this passage as follows: T-a-t-a-rest-a (where T/t and A/a are thesis and arsis, to varying degrees of stress). To me, this pattern appears be a grouping of three as well, but at the half-note level. This would cause the opening phrase to be grouped as in the following manner:

Hark,	/	all	ye	/	love-ly	/	saints	a-	bove.	(rest)	Di-				
(pick-up)		1-2-3			1-2-3		1	&	2	&	3	&			

While this process is tedious to put into prose, familiarity with note-grouping and word-grouping allows me quickly to observe these relationships within the score. However, it would be unreasonable to expect a chorister to make these discoveries without some prompting. Rather than engaging in a lengthy discussion during rehearsal to elucidate the metrical relationships within both text and notation, simply bracketing off the groups in the singers' scores ahead of time (as shown in Figure 5) would prove equally effective. Choristers could then be instructed to stress the initial note within a bracket and treat the remaining notes as varying degrees of arsis.

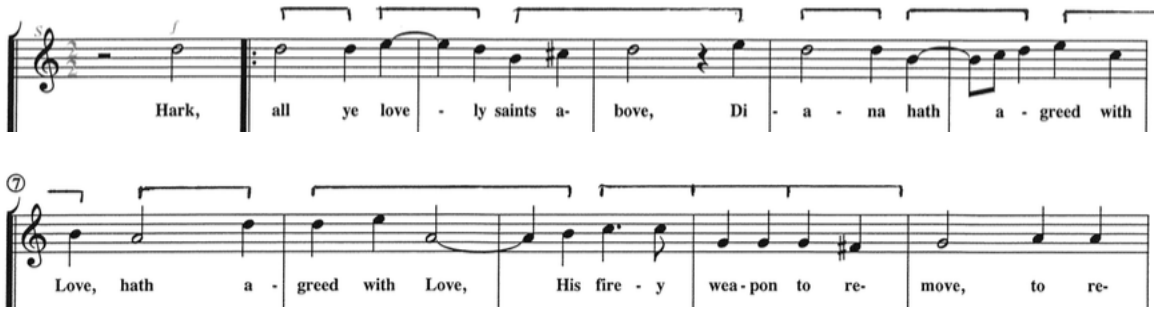

Figure 5: Weelkes, *Hark, All Ye Lovely Saints*, mm. 1 – 11, Soprano 1, groupings.

Now that the initial groupings have finally been established, I can move on to the matter of how to properly articulate them. Let us return again to the initial pick-up. We have already determined that the half note of "hark" must be perceived as lighter than the one that follows on the word "all." Taking a cue from the punctuation, we can achieve this by separating it from the following half note on "all." By shortening the duration of "hark" to a quarter note followed by a quarter rest, we not only obey the punctuation, but also create an agogic inequality as well. This now brings us to the first grouping of three. In order to create a sense of thesis on the first beat and arsis for the remainder of the group, the initial half note must not be held full volume for the full length, but rather tapered. The following quarter note must be articulated shortly given that the third beat of the group must be the lightest. This is perhaps marked best in the score by way of poetic scansion marks as shown in Figure 6. This hierarchy holds true whether the grouping of three is at the quarter-note or half-note level.

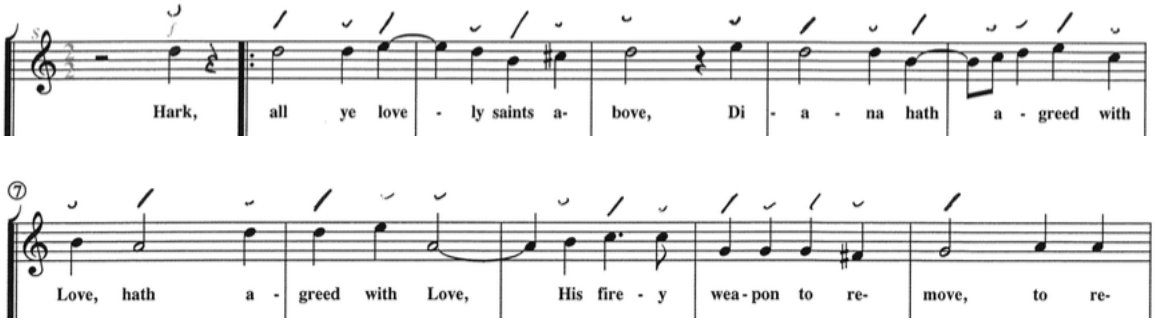

Figure 6: Weelkes, *Hark, All Ye Lovely Saints*, Soprano 1, mm. 1 – 11, scansion markings.

The only remaining articulation issue that must be addressed in the opening section concerns the articulation of the dot. (Once again the imposed barlines obscure this.) In *On Playing the Flute,* Quantz, speaking this time about string playing, states that "the dotted note is played with emphasis and the bow is detached during the dot. All dotted notes are treated in the same manner if time allows."[23] Robert Donington concurs with this approach, claiming "dots followed by a short note are very often taken in whole or part as silence of articulation." [24] In our case, this must also be applied when the notational convention calls for a figure equal in duration to the dotted quarter note to be tied across the barline. In measures 6 and 7 (both on the word "hath") the tied eighth note should be released in accordance with this tradition. This allows the short note that comes next to be cleanly heard. The same treatment should be given in measure nine to the word "firey [*sic*]" and in measure 10 on the second sopranos' word "to."

Once we arrive at measure 11, the "fa-la-la" refrain begins. Also of note, the meter regulates, at last, to *alla breve*. Conveniently, the grouping of three (at the half-note level) immediately preceding the refrain makes for an easy transition into the 2/2.

---

[23] Quantz, *On Playing the Flute*, 290.

[24] Robert Donington, *The Interpretation of Early Music* (London: Faber & Faber, 1965), 413.

Indeed, a simple thesis-arsis relationship, not unlike the mensural *tactus*, suffices throughout the entirety of the refrain. However, this does not imply that there are not considerations of articulation to address. As discussed previously, these vocables allow us to articulate this section from a strictly instrumental approach. Given the polyphonic texture that Weelkes employs, our concerns with articulation in the refrain are not ones of *textual* clarity, but rather, of *textural* clarity.

In the refrain, the motion of the eighth note motive is the most salient point of interest. In order for this to be clearly heard, many conductors simply ask their singers to "bring out" the motive by singing louder. More often than not, this creates a constant battle for supremacy among the voices, causing the choristers to over-sing, the tempo to drag, and the light character of the piece to be destroyed. Rather than highlighting the motive with volume, I propose a thinning out of the texture through articulation. The quarter notes should be separated in much the same way that a string player takes one note to the bow in *detaché* playing. While not shortened completely, as in *staccato* singing, each quarter note must nevertheless be distinct. A similar degree of space is required for the half notes, given their tendency to cover up the shorter durations that lie within the texture. (Depending on the acoustic of the performance space, the required degree of manipulation will vary from a *messa di voce* or *portato* treatment to a complete halving of the note value as discussed with the initial anacrusis of the piece.) Any gaps in the sound will be filled-in by the moving eighth notes, thus allowing the primary motive to be prominently featured at any dynamic level.

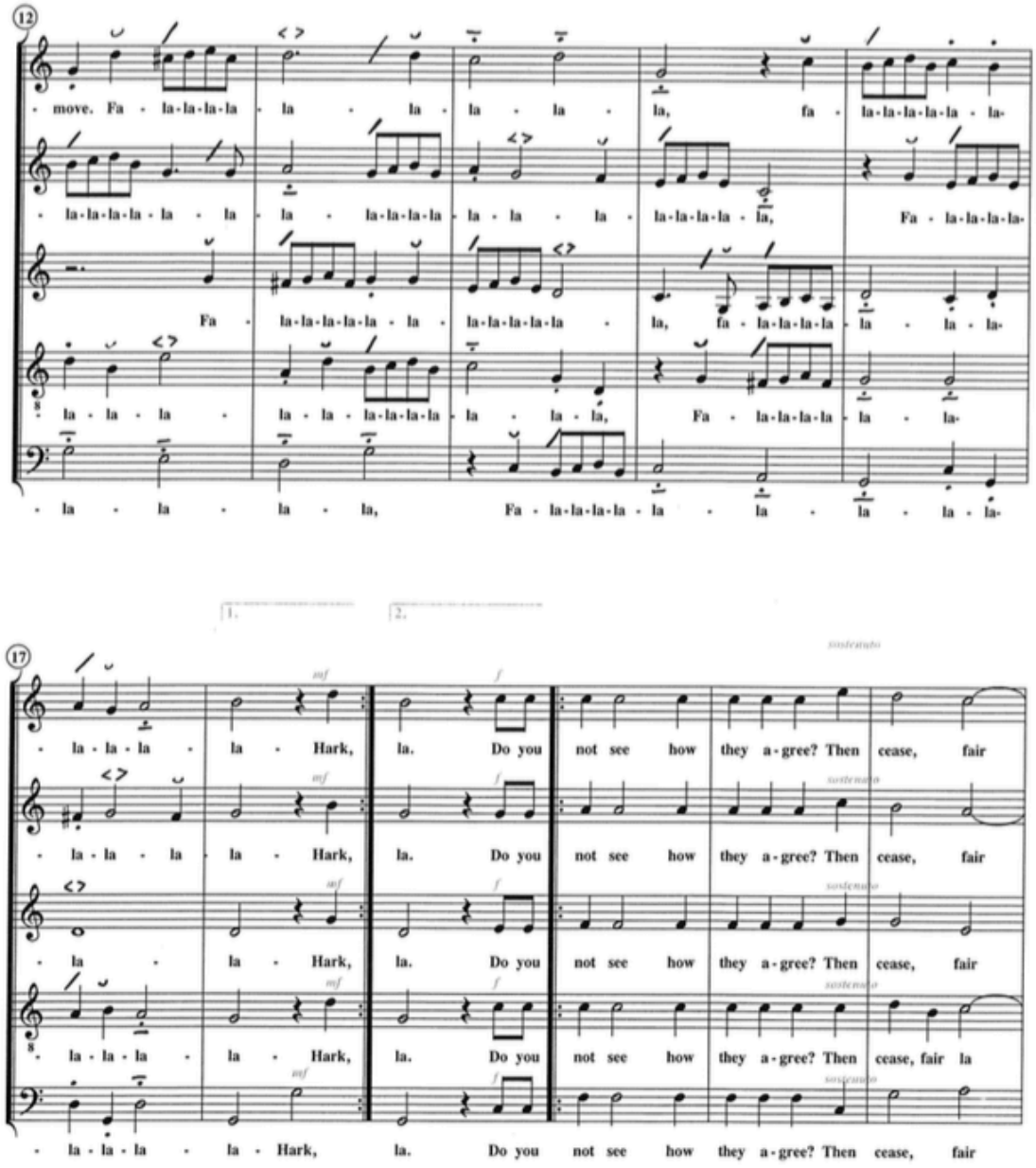

Figure 7: Weelkes, *Hark, All Ye Lovely Saints*, mm. 12 – 22, articulation markings.

Rehearsal Techniques

To paraphrase what a wise man once told me, there is nothing that the conductor can do that the choristers cannot undo.[25] With this in mind, I feel it best to over-do the desired articulation when first introducing the concept to an ensemble. Perhaps as a stylistic hangover from the *bel canto* tradition, many singers (especially those who are considered "trained") tend to assume that unless there are specific articulation markings indicated in the score, one is to connect note-to-note in a *legato* fashion. As Robert Toft writes in his 2013 book *Bel Canto: A Performer's Guide*, "by sustaining notes for their full value, singers moved between the pitches of a melody with no break in sound. In fact, voice teachers throughout the *bel canto* period considered this to be the normal manner of delivering melodies, especially when a score contained no expression markings."[26] Suffice to say, a large number of vocal pedagogues practicing today teach in the same tradition. Asking choristers to adopt a *non-legato* default articulation can cause a great deal of cognitive dissonance. Old habits are difficult to break, and under the pressure of performance, most singers (especially amateur/student choristers) tend to revert back to their standard approach to singing, which tends to be rather connected.

With this in mind, I suggest beginning by asking the chorus to sing completely *staccato*. (At minimum, I would suggest that conductor would be well served to begin by rehearsing the chorus one or two degrees of disconnection *more* than the desired final performance articulation, given most singers' tendencies toward legato as referenced above.) If one is fortunate enough to conduct a group that sings at a nearly professional

---

[25] Attributed to Dr. Paul Tucker, Director of Choral Activities at the University of Kansas School of Music.

[26] Robert Toft, *Bel Canto: A Performer's Guide* (Oxford: Oxford University Press, 2013), 58.

level, it should be easy for the group to "powder over" the articulation at a later time for the sake of increased line. For example, the opening chorale of Bach's *Jesu, meine Freude,* as seen in Figure 8, should not be performed with the same degree of separation that is required in the following polyphonic movement.

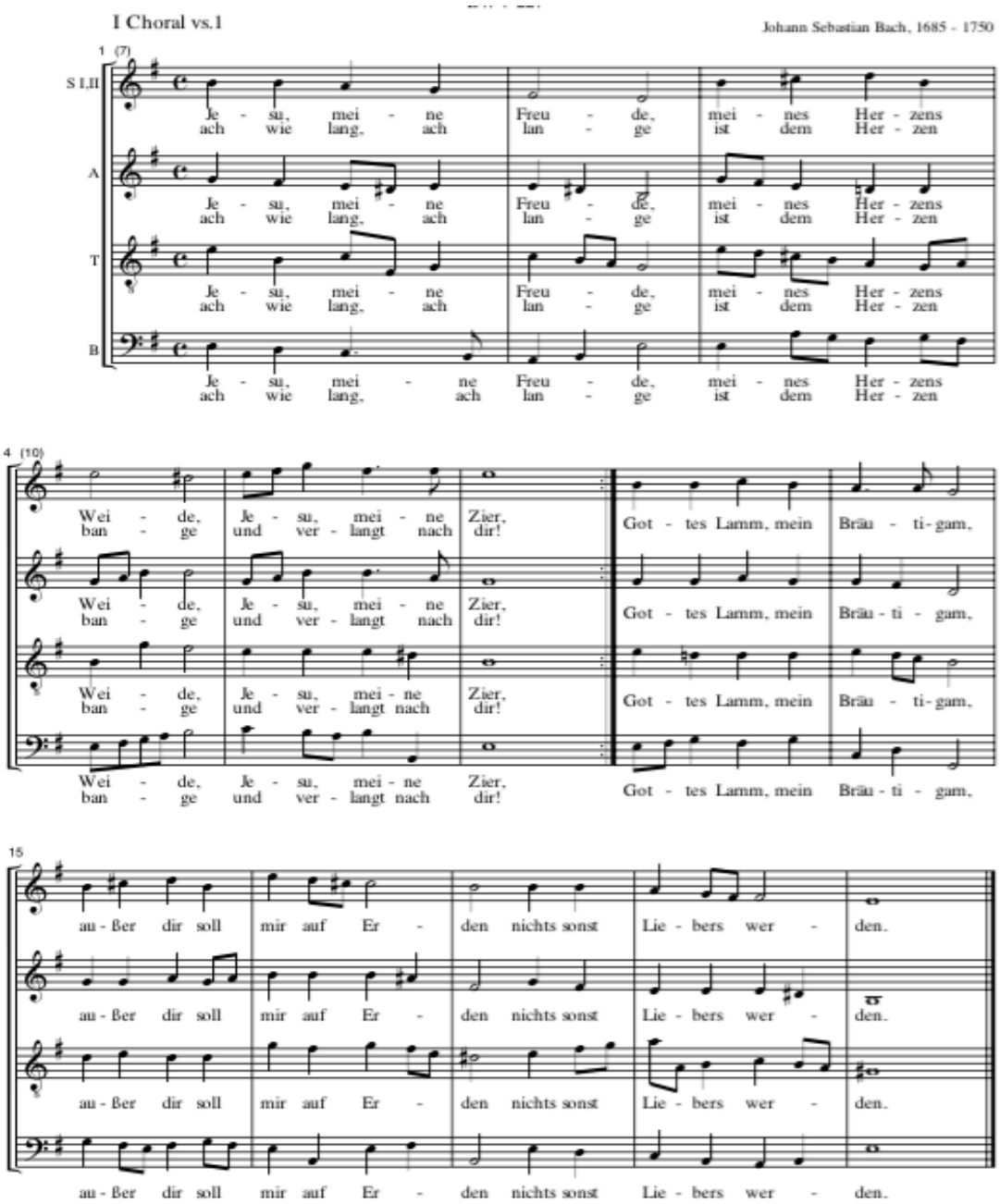

Figure 8: Johann Sebastian Bach, Motet: *Jesu, meine Freude,* Mvt. 1, "Choral vs.1."

However, in order to discourage overly *sostenuto* singing, the chorus should be made to over-do lifts for commas in the text for the first few rehearsals until it feels natural to do so. Only later in the rehearsal process should the chorus be instructed to sing these passages with more line, if need be. By employing this approach, the subtle articulation of the punctuation will likely be retained.

A second rehearsal technique that is especially useful for articulating polyphonic works is to instruct the entire chorus to sing the main subject or theme as it moves among the various voice parts. Too often choristers concern themselves with only their individual part and are unable (or perhaps simply unwilling) to read (and listen) vertically throughout the score to determine when they are the primary interest and when they are simply part of the background. Any parts that are not the primary interest at any given time should be articulated in a manner that thins out the texture, allowing the principal motivic material to be cleanly heard.

If the rehearsal space allows for the mobility of the singers, asking the choristers to move in time to the dance of the music can prove especially useful in maintaining proper thesis/arsis relationships in early music. While few conductors among us know the "proper" steps to such dances, nevertheless making the chorus move can help to internalize the stress/negation relationships inherent to Baroque dance meters.

Finally, one must not take for granted the merits of modeling. It can be quite difficult for a singer to comprehend and internalize *style* from a strictly cerebral approach. One must experience the music, and sometimes this is best achieved by simply listening. If resources allow, bringing in a Baroque string player to demonstrate *detaché* bowing, or a continuo player to display the lack of *sostenuto* in the harpsichord can help singers gain an aural understanding of the articulation appropriate to a given style.

Conducting Practices

In working with early music, it seems almost counterintuitive to claim that the conductor can have significant influence on the performance. Those who share this point of view tend to be quick to point out that the conductor (as we think of the term in the modern sense) did not come into fashion until the nineteenth century. In fairness, simply beating through a basic conducting pattern likely would *not* influence the performance of early music in any substantial way. As exemplified earlier in this discussion, our modern preconceptions of meter tend to hinder the graceful execution of groupings contained in early works. However, simply to show the *tactus* would likely prove equally ineffective, given that the vast majority of modern singers do not have the same innate interpretive sensibilities regarding this repertoire that choristers possessed hundreds of years ago.

The modern conductor must be willing to adopt non-traditional approaches to showing the music. Perhaps the most useful (and most difficult to employ) is to show less. This holds especially true in music such as the Palestrina motets mentioned previously. Rather than concerning oneself with patterns, the conductor can encourage the flow of the line in such music by simply staying out of its way. Specifically, one must fight the urge to show too many vertical beats. These should be reserved for cueing, or when the music calls for a specific moment of thesis. While the mensural *tactus* was shown with a simple up-down motion, I contend that a horizontal motion will have a much more desirable effect when working with modern singers.

In contrast, a work such as the Weelkes madrigal demands an opposite approach. The combination of the tempo with the complexity of the rhythmic groupings requires a

much more active involvement of the conductor. In this work, the conductor must not only show the groupings, but also account for the sense of hypermeter (see Figure 9).

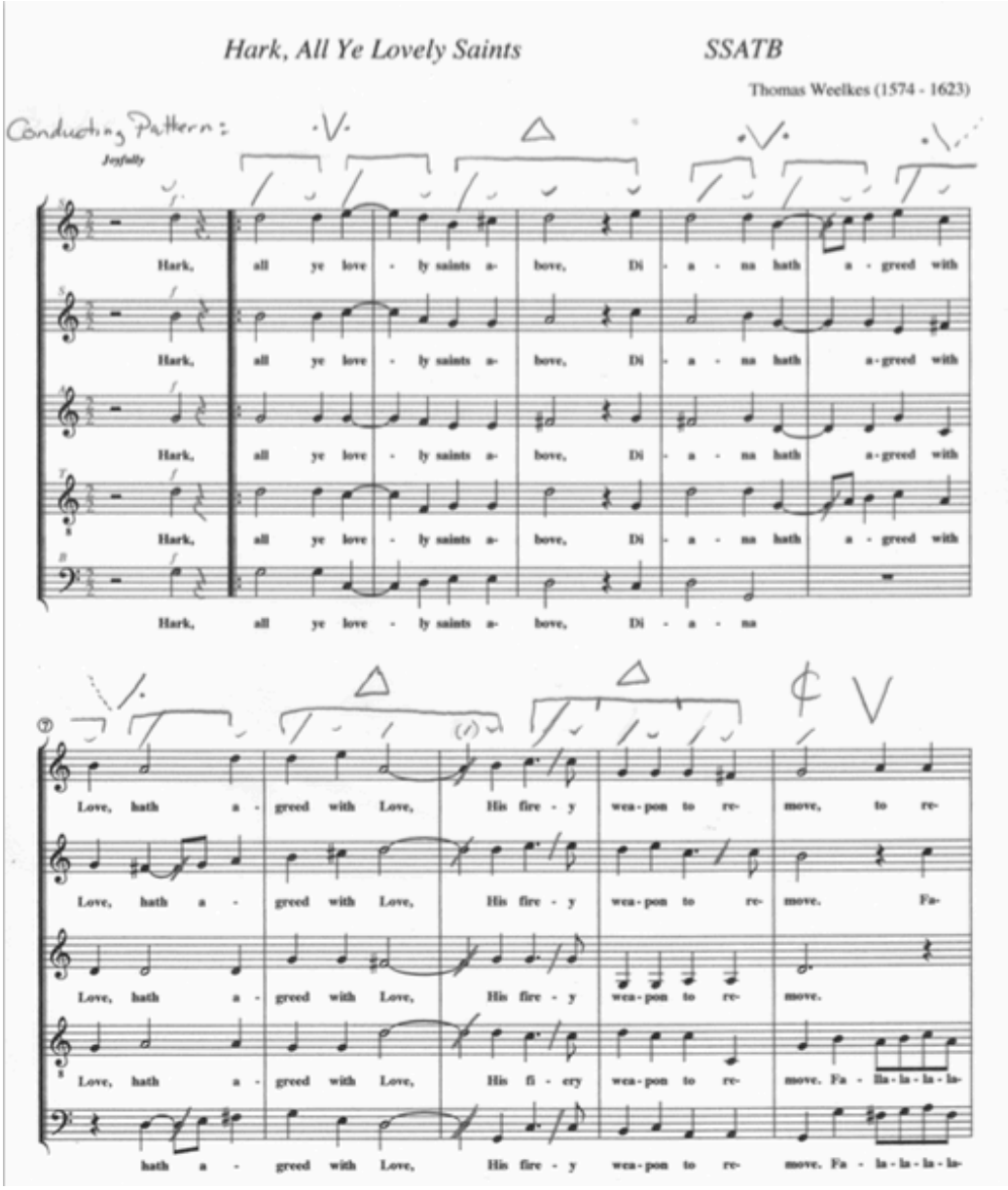

Figure 9: Weelkes, *Hark, All Ye Lovely Saints*, mm. 1 – 11, fully annotated.

To place all of the groupings on the same "plane" would prove every bit as unmusical as ignoring them altogether. Rather than trying to conduct each grouping of three (at the quarter note level), the singers (and the music) would be much better served by pairing

the quarter note groupings--essentially making that portion of the meter a compound two. This allows the conductor to manipulate stress at the hypermetrical level by the height and weight of his or her beats.

Conclusion: Implications for Post-Baroque Choral Literature

By way of conclusion, I wish briefly to highlight how the approach to articulation presented in this study can inform the interpretation of music from the past two and one-half centuries. While the eighteenth, nineteenth, and twentieth centuries are most often thought of in terms of the revolutionary developments within genre, instrumentation, harmony, and form, one must not ignore the significant influence of early music that remained throughout. While fondness for contrapuntal technique reached its zenith in the music of Bach, the style remained prevalent, especially in music written for the church, throughout the following two-and-a-half centuries. For example, the Op. 29 motets of Brahms exhibit striking similarities to the choral motets of Bach, both in form and compositional technique. (See Figures 10a and 10b.)

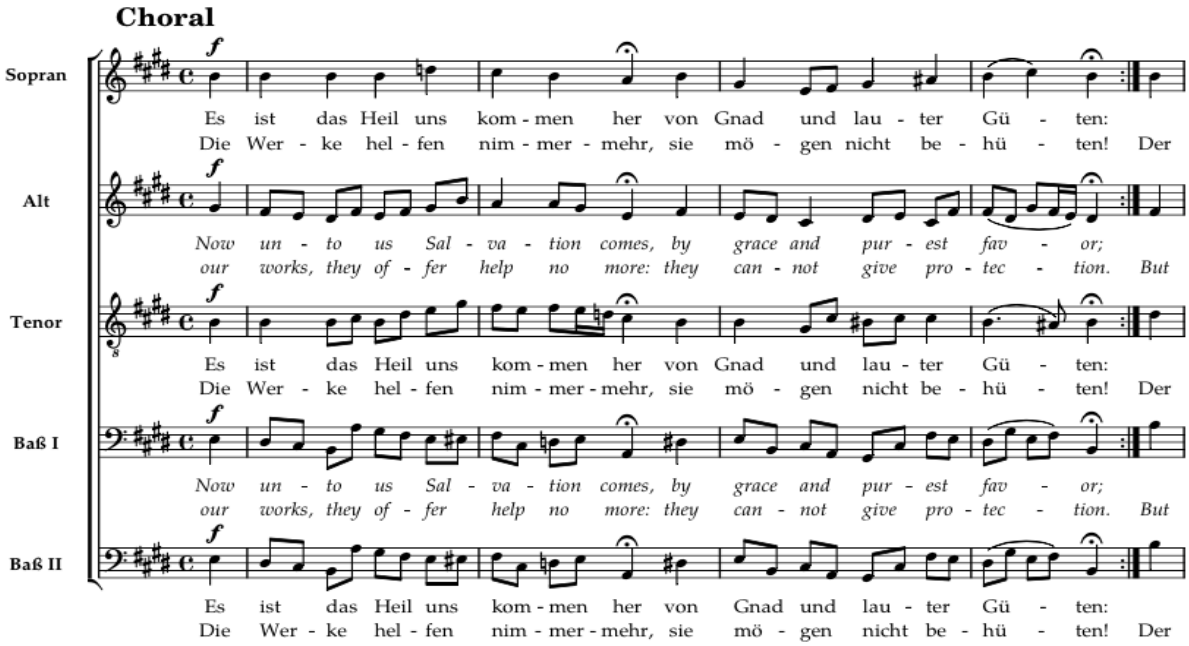

Figure 10a: Johannes Brahms, Op. 29 *Zwei Moteten,* No. 1, "Choral," mm. 1 – 4.

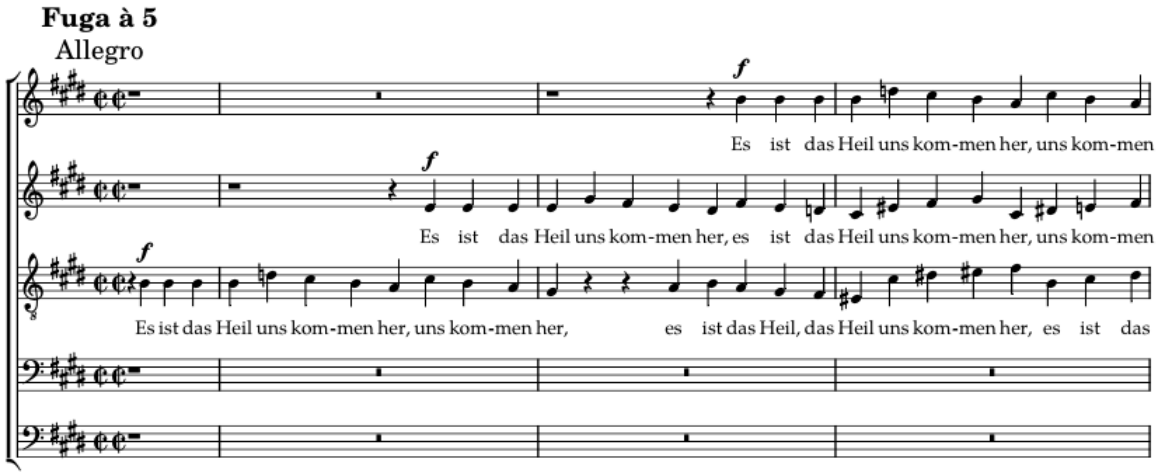

Figure 10b: Johannes Brahms, Op. 29 *Zwei Moteten*, No. 1, "Fuga à 5," mm. 1 – 4.

The famous "Hallelujah" from Beethoven's *Christus am Ölgeberge* displays his mastery of *stile antico* polyphonic techniques. Even as late as the twentieth century, we find passages in Vaughan Williams' cantata *Dona Nobis Pacem* replete with bracketed groupings of three within the *alla breve* finale (see Figure 11). Much like those in the Weelkes, these passages can be approached with the same principles of note-grouping, word-grouping, and arsis/thesis relationships for determining how to deploy articulation for the sake of clarity and expression.

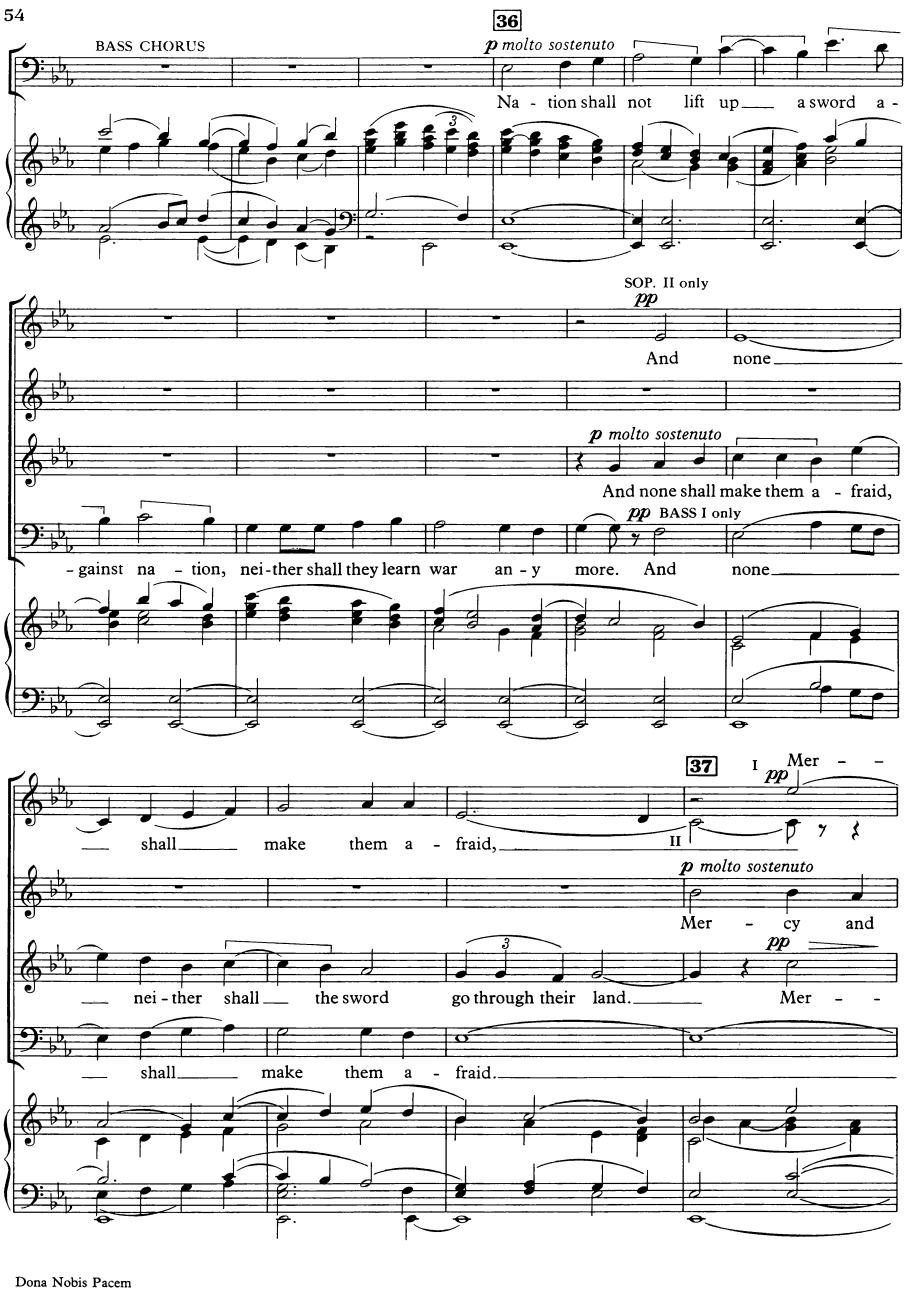

Figure 11: Ralph Vaughan Williams, *Dona Nobis Pacem,* Mvt. 6, rehearsal 36 – 37.

While I do not presume to have completely resolved the divide between those who insist upon privileging text or notation as the primary means of guidance for articulating choral music, I hope to have provided a practical and reasoned approach that allows conductors to perhaps at least bridge the gap. In doing so, rather than simply

articulating text, or music, one can allow the union of text and music to articulate meaning and beauty.

Bibliography

Interpretation: Meter and Rhythm

Barra, Donald. *The Dynamic Performance: A Performer's Guide to Musical Expression and Interpretation.* Englewood Cliffs: Prentice-Hall, Inc., 1983.

Blum, David. *Casals and the Art of Interpretation*. London: Heinemann, 1977.

Dart, Thurston. *The Interpretation of Music.* London: Hutchinson & Co., 1973.

Houle, George. *Meter in Music, 1600-1800.* Bloomington: Indiana University Press, 1987.

Keller, Hermann. *Phrasing and Articulation: A Contribution to a Rhetoric of Music.* New York: Norton, 1965.

Lampl, Hans. *Turning Notes into Music: An Introductions to Musical Interpretation.* Lanham: Scarecrow Press, 1996.

Matthay, Tobias. *Musical Interpretation: Its Laws and Principles and Their Application in Teaching and Performing.* Boston: Stanhope Press, 1913.

McGill, David. *Sound in Motion: A Performer's Guide to Greater Musical Expression.* Bloomington: Indiana University Press, 2007.

Sateren, Leland. *Focus on Mixed Meter Music and Line in Choral Music.* Minneapolis: Augsburg, 1968.

Thurmond, James. *Note Grouping: A Method for Achieving Expression and Style in Musical Performance.* Galesville: Meredith Music Publications, 1991.

Toussaint, Godfried. *The Geometry of Musical Rhythm: What Makes a "Good" Rhythm Good?* Boca Raton: CRC Press, 2013.

Vandercook, H.A. *Expression in Music.* Chicago: Rubank, Inc., 1942.

Vial, Stephanie. *The Art of Musical Phrasing in the Eighteenth Century: Punctuating the Classical "Period."* Rochester: University of Rochester Press, 2008.

Aesthetics, Criticism, Philosophy

Adorno, Theodor. *Towards a Theory of Musical Reproduction,* Edited by Henri Lonitz, Translated by Wieland Hoban. Cambridge: Polity Press, 2006.

Barthes, Roland. *Image, Music, Text.* Translated by Stephen Heath. New York: Hill and Wang, 1977.

Cook, Nicholas. *Beyond the Score: Music as Performance.* New York: Oxford University Press, 2013.

Hines, Robert. *The Composer's Point of View: Essays on Twentieth-Century Choral Music by Those Who Wrote It.* Westport: Greenwood Press, 1980.

Kivy, Peter. *Authenticities: Philosophical Reflections on Musical Performance.* Ithaca: Cornell University Press, 1995.

Leinsdorf, Erich. *The Composer's Advocate: A Radical Orthodoxy for Musicians.* New Haven: Yale University Press, 1981.

Lewin, David. *Studies in Music with Text.* Oxford: Oxford University Press, 2006.

McCombie, Elizabeth. *Mallarmé and Debussy: Unheard Music, Unseen Text.* Oxord: Clarendon Press, 2003.

Miller, J. Hillis. "Narrative." In *Critical Terms for Literary Study,* edited by Frank Lentricchia and Thomas McLaughlin, 66 – 79. Chicago: Chicago University Press, 1995.

Nietzsche, Friedrich. "On Music and Words." Translated by Walter Kauffmann. In Karl Dalhaus, *Between Romanticism and Modernism: Four Studies in the Music of the Later Nineteenth Century*. Translated by Mary Whittall. Berkeley: University of California Press, 1980.

Reiner, Thomas. *Semiotics of Musical Time.* New York: Peter Lang Publishing, 2000.

Scher, Steven. *Music and Text: Critical Inquiries.* Cambridge: Cambridge University Press, 1992.

Taruskin, Richard. *Text & Act: Essays on Music and Performance.* New York: Oxford University Press, 1995.

Thomson, Virgil. *Music with Words: A Composer's View.* New Haven: Yale University Press, 1989.

Williams, Alastair. *Constructing Musicology.* Farnham: Ashgate Publishing, 2001.

Williamson, John. *Words and Music.* Liverpool: Liverpool University Press, 2005.

Performance Practice

Brown, Howard Mayer and Stanley Sadie. *Performance Practice: Music After 1600.* New York: Norton, 1990.

_____. *Performance Practice: Music After 1600.* New York: Norton, 1990.

Butt, John. *Bach Interpretation: Articulation Marks in Primary Sources of J. S. Bach.* Cambridge: Cambridge University Press, 1990.

_____. *Playing with History.* Cambridge: Cambridge University Press, 2002.

Donington, Robert. *The Interpretation of Early Music.* London: Faber & Faber, 1965.

Garretson, Robert. *Choral Music: History, Style, and Performance Practice.* Englewood Cliffs: Prentice Hall, 1993.

Grout, Donald Jay. "On Historical Authenticity in the Performance of Old Music." In *Essays on Music in Honor of Archibald Thompson Davison*. Edited by the Harvard University Department of Music. Cambridge: Harvard University Press, 1957.

Haynes, Bruce. *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century.* New York: Oxford, 2007.

Kite-Powell, Jeffery. *A Performer's Guide to Renaissance Music.* New York: Schirmer Books, 1994.

Lockwood, Lewis. *Palestrina Pope Marcellus Mass: An Authoritative Score, Backgrounds and Sources, History and Analysis, Views and Comments*. New York: Norton, 1975.

McGee, Timothy. *Medieval and Renaissance Music: A Performer's Guide.* Toronto: University of Toronto Press, 1985.

Mertin, Josef. *Early Music: Approaches to Performance Practice.* Translated by Siegmund Levarie. New York: Da Capo Press, 1986.

Morley, Thomas. *A Plaine and Easie Introduction to Practicall Musicke.* Warrick Square: Oxford University Press, 1937.

Neumann, Frederick. *Essays in Performance Practice.* Ann Arbor: UMI Press, 1982.

_____. *Performance Practices of the Seventeenth and Eighteenth Centuries.* New York: Schirmer Books, 1993.

Poe, Frances. *Teaching and Performing Renaissance Choral Music: A Guide for Conductors and Performers.* Metuchen: Scarecrow Press, 1994.

Quantz, Johann Joachim. *On Playing the Flute.* Translated by Edward R. Reilly. New York: The Free Press, 1966.

Reese, Gustave. *Music in the Renaissance*. New York: Dent, 1954.

Rink, John. *Musical Performance: A Guide to Understanding.* New York: Cambridge University Press, 2002.

Veilhan, Jean-Claude. *The Rules of Musical Interpretation in the Baroque Era (17th-18th Centuries) Common to All Instruments.* Translated by John Lambert. Paris: Alphonse Leduc, 1979.

Choral Music/Singing

Bannerman, Betty. *The Singer as Interpreter: Claire Croiza's Master Classes.* London: Victor Gollandz, Ltd., 1989.

Coward, Henry. *Choral Technique and Interpretation.* London: Novello, 1914.

de Quadros, André. *The Cambridge Companion to Choral Music.* Cambridge: Cambridge University Press, 2012.

Dunsby, Jonathan. *Making Words Sing: Ninteenth- and Twentieth-Century Song.* New York: Cambridge University Press, 2004.

Elliott, Martha. *Singing in Style.* New Haven: Yale University Press, 2006.

Fuller-Maitland, J.A., *The Consort of Music: A Study of Interpretation and Ensemble.* London: Oxford, 1915.

Hassemann, Frauke and James Jordan. *Group Vocal Technique.* Chapel Hill: Hinshaw Music, Inc., 1991.

Henderson, W.J. *Early History of Singing.* New York: Longmans, Green, and Co., 1921.

Henschel, George. *Articulation in Singing: A Manual for Student and Teacher.* Cincinnati: John Church Co., 1926.

Howerton, George. *Technique and Style in Choral Singing.* New York: C. Fisher, 1957.

Plank, Steven. *Choral Performance: A Guide to Historical Practice.* Lanham: Scarecrow Press, 2004.

Potter, John. *The Cambridge Companion to Singing.* Cambridge: Cambridge University Press, 2000.

_____ and Neil Sorrell. *A History of Singing.* Cambridge: Cambridge University Press, 2012.

Roberts, Brian and Andrea Rose. *Sharing the Voices: The Phenomenon of Singing 2.* St. John's: Memorial University of Newfoundland, 1991.

Taylor, Bernard. *Group Voice: A Systematic Course in Singing for Use in Group Instruction.* New York: Schirmer, 1936.

Thiers, Albert Gérard. *Technique of Musical Expression: A Text Book for Singers.* New York: Theordore Rebla Publishing Co., 1903.

Toft, Robert. *Bel Canto: A Performer's Guide.* Oxford: Oxford University Press, 2013.

Wilson, Harry Robert. *Artistic Choral Singing.* New York: Schirmer, 1959.

Pertaining Specifically to Bach

Gardiner, John Eliot. *Bach: Music in the Castle of Heaven.* New York: Alfred A. Knopf, 2013.

Hochreither, Karl. *Performance Practice of the Instrumental-Vocal Works of Johann Sebastian Bach.* Translated by Melvin Unger. Lanham: Scarecrow Press, 2002.

Jones, Gordon. *Bach's Choral Music: A Listener's Guide.* New York: Amadeus Press, 2009.

Little, Meredith and Natalie Jenne. *Dance and the Music of J. S. Bach.* Bloomington: Indiana University Press, 1991.

Wolff, Christoph. *Johann Sebastian Bach: The Learned Musician.* New York: Norton, 2001.

Articles

Berry, Wallace. "Metric and Rhythmic Articulation in Music." *Music Theory Spectrum* 7 (1985): 7-33.

Butt, John. "Bach's Vocal Scoring: What Can It Mean" *Early Music* 26, no. 1 (1998), 99 – 107.

Collins, Michael. "Review: Phrasing and Articulation." *Music Educators Journal* 52, no. 6 (1966): 98 – 99.

Conner, Ted. "Cherubino Rediscovered: Text, Music, and Narrative in Mozart's Trio." *Theory and Practice* 25 (2000): 27 – 64.

Edwards, Warwick. "Alexander Agricola and Intuitive Syllable Deployment." *Early Music* 34, no. 3 (2006): 409 – 425.

Evans, Beverly. "Music, Text, and Social Context: Reexamining Thirteenth-Century Styles." *Yale French Studies,* Special Issue: Contexts: Style and Values in Medieval Art and Literature (1991): 183 – 195.

Goldberg, Clemens. "Text, Music, and Liturgy in Johannes Ockeghem's Masses." *Musica Disciplina* 44 (1990): 185 – 231.

Hsu, Hui-Chieh and Lily I-wen Su. "Love in Disguise: Incongruity Between Text and Music in Song." *Journal of Pragmatics* 62 (2014): 136 – 150.

Irving, Arlette. "Articulation in Eighteenth-Century Keyboard Music." *The American Music Teacher* 44, no. 4 (1995): 22.

Jost, John. "Choral-Orchestral Articulation and Phrasing in Mozart's 'Missa brevis in D,' K. 194" *Choral Journal* 42, no. 4 (2001): 9 – 15.

Taruskin, Richard. "On Letting the Music Speak for Itself: Some Reflections on Musicology and Performance." *Journal of Musicology* 1, no. 3 (1982): 338 – 349.

_____. "The Authenticity Movement Can Become a Positivistic Purgatory, Literalistic and Dehumanizing," *Early Music* 12, no. 1 (1984): 3 – 12..

Zbikowski, Lawrence. "The Blossoms of 'Trockne Blumen': Music and Text in the Early Nineteenth Century." *Music Analysis* 18, no. 3 (1999): 307 – 345.